TOO BIG TO BUNDLE



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Five APA Book Printers

Notes by EMERSON G. WULLING



SUMAC PRESS | 1984 | LA CROSSE


Tympanus
Rubricius

TOO BIG TO BUNDLE

A P A bundles carry mostly leaflets, posters, and pamphlets. The bigger printings are not bundled and members are not in many cases aware of the books that their fellow members may be putting through their shops.

So here I make a bow to five presses that have produced books, not all, just five varied examples.

Agner	2	The Press of the Night Owl
Metzger	53	The Crabgrass Press
Hopkins	226	The Hill and Dale Press
Weygand	274	The Press of the Indiana Kid
Duensing	421	The Private Press and Type Foundry

The fact that their books appear in book dealer catalogs in at least double digits does not make them less private. They print in their spare time, not for hire, on old platens, for their own purposes. Also the fact they have been included in exhibitions of fine printing does not lessen their 'fun and fury.'

Not all members of A P A print books, or want to. But all have their own happinesses of their own choice.

In the spirit of sampling, I proceed, not to list all books from these sample presses but to reproduce snippets that suggest their spirit.

H. Wolff. Black cloth over boards, stamped in gold on spine and cover.

28.12
Extracts printed in red. AIGA Fifty Books.

Waldman, Milton. *America Conquers Death.*
William Edwin Rudge, New York. 32 pp., 5⅞ x 8½.
Typography and decorations.
Handset English Monotype Baskerville. 500 copies printed on Navarre paper by Rudge. Blue paper over boards, black cloth spine stamped in gold. Pasted label on cover.

28.13
Illustrations are stipple style with color tints. Gray binding paper printed in two shades of green.

Walton, Izaak. *The Complete Angler, or the Contemplative Man's Recreation.*
C.E. Goodspeed & Co., Boston. 323 pp., 4⅝ x 6⅞.
Decorations and binding.
Handset Oxford. 600 copies printed by The Merrymount Press. Decorated gray paper over boards, gray cloth spine stamped in gold. Green top stain. Tan slipcase.

1929

29.01
Dwiggins stencil design on cover.

The Architect and the Industrial Arts: An Exhibition of Contemporary American Design.
The Metropolitan Museum of Art, New York. 84 pp., 5¾ x 8⅞.
Decorations and binding.
Linotype Scotch. Typography by David Silve. Printed by the Plandome Press. Paperback.

29.02
Printed in black and red. Hand-lettered display.

Dwiggins, W.A. *22 Printers' Marks and Seals Designed or Redrawn.*
William Edwin Rudge, New York. 52 pp., 6⅜ x 8⅞.
Typography, illustrations, and binding.
Bodoni. 350 copies printed by Rudge. Black paper on boards, blue cloth spine. Stamped in gold on spine and cover.

29.03
Title page printed in pink and black.

Gale, Zona. *Borgia.*
Alfred A. Knopf, New York. 244 pp., 5⅛ x 7½.
Title page and binding.
Linotype Garamond. Printed and bound by the Plimpton Press. Pink cloth over boards. Stamped in gold on spine, blind stamped on cover.

DWIGHT AGNER started as a boy printer in the '40s and rapidly accumulated a variety of types and presses, even a Colt's Armory. All through school and college he explored practical typography with journals, job work, and his Centaur Press, and eventually his Press of the Night Owl. The latter press name identifies his private press work currently distinct from his work as a press typographer.

His biggest recent job is *The Books of W A D*, 1975, imperial octavo, hand set in Joanna, and printed on an 8x12 side lever Golding, the survivor of his collection of presses. It is a William Addison Dwiggins document compiled by himself, a standard item in any Dwiggins collection. But better than a document it is a masterpiece of complex typography and colorful presswork, and a Fifty Books selection.



The type page opposite is full size, but the paper size in the original is much larger, giving luxurious margins. The colored design is a typical Dwiggins stencil design several of which are used as year markers.

OLDRICH MENHART

EVENING CONVERSATIONS

OF THE BOOKLOVER

RUBRICIUS

AND THE PRINTER

TYMPANUS



The Crabgrass Press, Prairie Village, Kansas : 1980

PHILIP L. METZGER (d. 1981), a utility company executive, came into printing with his two sons, who had a side venture of printing ribbons for prizes at a local fair. The sons have gone their separate ways, but one, Phillip A., continues occasionally with his Lanias Press as an adjunct to his profession of bibliography.

Philip L. continued printing in his retirement and became acquainted with Hermann Zapf who appeared in Kansas City as a consultant for Hallmark Cards. Being bilingual, as was Zapf, he was drawn into a close friendship with a major typographer, and learned rapidly how to make his Crabgrass Press print with stunning results.

In 1981 he printed Oldrich Menhart's *Evening Conversations*, a dialog between a booklover and a printer. He made the translation from a German edition of 1958. Closely set, firmly printed, and bound by the Eberharts, (in an edition of 100), it is a collector's item.

A comparison of early and late Crabgrass Press work is a demonstration of what an amateur can do with expert tuition and apt response, even with ordinary equipment.



The title page opposite is full size, and the calligraphy was in dark blue. The two men on the title verso of this booklet faced the title page opposite and were drawn by Bill Jackson. The calligraphy is by Rick Cusick.

Hill & Dale

A *consuming* addiction enveloped me with my first 'injection' of printing at the age of 12.

By age 17, I had a press, two dozen cases of type and other paraphernalia. Going to college subdued my passion, but after graduation, marriage & the Army, the addiction took charge. My first Monotype was acquired in 1971. Then I went completely haywire, sold my home and launched a full-fledged career in modern offset printing. Alas, that only fanned the fire and deepened my passion for letterpress. Ten years of acquisition leave me with a basement crammed with letterpress equipment the likes of which would make yesterday's printer gawk in awe. There are four presses, 11 casters, well over 1500 fonts of matrices and accessories you wouldn't believe.

Typecasting equipment includes a 15x15, a 15x17, two Monomatics, two Orphan Annies, two Thompsons, a Giant, a Material Maker, and another 15x15 for parts. Four of these are set up and operating.

Plans are underway to set up three more, to be hooked up and in production later this year.

My passion to gather equipment is equaled only by my desire to use the stuff—making type for myself and others, and writing and printing publications related to the history and practice of our ancient craft. This *Newsletter* is one example.

Richard Hopkins, prop. of the Hill & Dale Private Press and Typefoundry, hidden in the hills of West Virginia. Post Office Box 263, Terra Alta, West Virginia 26764.

RICHARD L. HOPKINS is an energetic organizer and producer. He ledds a galley of type with the speed of a card dealer. In addition to being a printer, he is a newspaper publisher, a type founder, a printing teacher, a typographical researcher, and the backbone of the American Typecasting Fellowship. The Fellowship is a group of hard metal monotype producers for private presses.

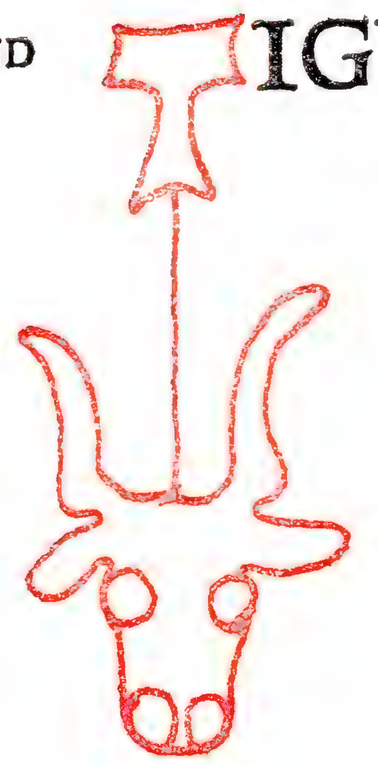
Early bundle receivers know his varied contributions, as for example, the series of fourteen *Typographical Antiquities* and *The Black Art*, a 24 page prototype journal, produced at the suggestion of President Marjorie Clelland in 1971. (Not continued because of scant support.)

A full size book is *The Origin of the American Point System*, 1976, researched in several libraries, notably the Kemble in San Francisco, printed and published by himself. Now out of print. The author is far from being out of print.



The panel opposite is full size and was printed as an insert in the *Journal* (1981) of the ATF which is edited and printed by Hopkins.

THE WEYGAND TIGHTWAD PAPER MAKER



Watermark
Galliziani
Basel, 1476

Basically my beater is a marine plywood box and splash top, with appurtenances of easily-worked, lightweight galvanized sheet metal, completely fiberglassed to make them watertight. And a bedroll and bedplate which I had made by a metal machine shop.

Aha, you say: there's the catch. You did not build it yourself. You had the expensive aid of a machine shop. True. The cost of the bedroll, bedplate, shaft and the pillow blocks came to about $125. With high priced labor

JAMES LAMAR WEYGAND is a paper maker and a private press historian. Like Joseph Ishill, he made a living on the linotype and added to mere living the excitement of evenings and weekends in his private shop, continuing in retirement to write and print and bind books about printing and also about his travels.

For about fourteen years over and beyond the 1960s he supplied *The American Book Collector* with almost monthly illustrated profiles of private printers including many APA members. Also in the late 'fifties he compiled, printed, and bound three volumes of private press marks with bibliographical notes. Altogether he covered over 125 presses, personally written to, using cuts supplied by the owners. What a correspondence! The three volumes are avidly sought.

The Tightwad Beater, 1970, is a book with directions and diagrams of a beater which he built for $200. His paper is real rag formed on a mold and with a watermark of his own doing, quite even in thickness, neutral in pH, and with good tooth. Several of his books are set on his private Intertype and printed on an 8 x 12, using paper of his own making. He is a thorough private pressman.



The chapter opening opposite is full size from *The Tightwad Beater*. The watermark was a model for one of Weygand's.

A * B * C * E * F * G
H * I * L * N * O
R * S * T * Y

24 JESSEN INITIALS



(Cornerpiece cut to augment Gebr. Klingspor)
ORNAMENT No. 17200



No. 19050 No. 19056 No. 19053 No. 19047



No. 79049 No. 19055 No. 19052 No. 19046



No. 19048 No. 19054 No. 19051 No. 19045

ZLATA LIPA SERIES
(Cut after designs by Oldrich Menhart)

PAUL HAYDEN DUENSING is another boy printer who grew up making a living otherwise but adding zest to life not only printing on the side but also, almost uniquely, making type. Yes, making type: designing, cutting, casting, and fonting. His production is limited but available.

Of course production is limited because it is a sideline, not a hobby sideline but a serious study as well as a complicated activity. In 1976 he produced *25*, an autobiography of his printer self plus examples of his printing and of his types.

Also he contributes papers to journals like *Fine Print* and *The American Book Collector* and participates in symposiums on the subjects of type history and of type making.

Unlike many printing enthusiasts he writes a longhand of calligraphic distinction.



The page opposite is full size from *25*. One of the faces is Quadrata used variously in this booklet. Zlata Lipa Series No. 19051 was used on the Menhart title page shown earlier.


Stuart Haw

HERE ENDS a sampling of work by APA members, of work too big to bundle. Not all of us have the same skills and objectives shown herein; but we are the boss in our own shops and have our own 'fun and fury.'



Old Fun and Fury opposite graced the cover of a booklet titled *The Eternity Club*, written by A. J. Russell, a literary member of Edmund D. Brooks's bookshop coterie in early Minneapolis. It was published in 1921 by Leonard Wells, a successor of Brooks. Not an APA item, except in spirit.

COLOPHON

APA stands for Amalgamated Printers Association, an offshoot of amateur journalism intended to focus on printing.

This Keepsake is printed for the 1984 Wayzgoose in La Crosse. Ninety copies plus another ninety for personal distribution. Set in Caslon 471, Trump Gravur, & Duensing Quadrata. Hand fed to a C&P 8x12 with Mohawk Letterpress and Tweedweave Cover. Cuts by Royal Engraving. SUMAC PRESS, 613 North 22 Street La Crosse, Wisconsin, 54601